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# American Art News

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## EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

### IN THE GALLERIES.

#### New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.

Böhler and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.

Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 718 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

C. J. Dearden, 7 East 41 St.—Old chairs.

E. Dréyfous, 582 Fifth Ave.—Antique and modern works of art.

Dreicer & Co., 560 Fifth Ave.—Old Chinese porcelains and hard stones.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 720 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.

E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.

Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.

Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 709 Fifth Ave.—Old Masters.

Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.

Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.

Kraemer Gallery, 16 West 55 St.—Old painting of the French and English schools.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

McDonough Art Galleries, 20 West 34 St.—Modern Paintings.

E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints.

Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.

Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.

Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.

Powell Gallery, 983 Sixth Ave.—American paintings.

Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.

Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.

Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.

Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains. and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.

Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.

Jacques Seigmann, 705 Fifth Ave.—Works of art.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

#### Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

#### Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare engravings and etchings.

W. Scott Thurber—Fine Paintings and etchings.

#### Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

#### Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Levesque & Co.—Ancient and modern paintings.



VIRGIN AND CHILD WITH ST. BERNARDINO AND CATHERINE OF SIENNA,  
By Matteo Di Giovanni.  
In Lydig Sale.

#### London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

Edwards Gallery—Works of art.

French Gallery—High-class pictures.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch and English schools.

Leicester Galleries—Modern paintings. Etchings by masters.

Lewis & Simmons—Rare objects of art and Old Masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern

Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objects du Moyen Age.

Henry Reinhardt—Old and modern paintings.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Chas. Vignier—Oriental Works of Art.

## SPAIN MAY SAVE PICTURE.

A special cable despatch to "The Sun" from Madrid states that subscriptions to save to Spain Van der Goe's picture of "The Adoration of the Magi," bought for the Kaiser Frederick Museum at Berlin, are coming in rapidly. The list is headed by Senor Aguilera, president of the Society of Arts, who contributed 5,000 pesetas (about \$1,000). Various artists and sculptors have contributed 1,000 pesetas. Senor Aguilera will have an audience with King Alfonso in regard to the matter shortly.

## HERE AND THERE.

The Detroit Art Museum has recently received two paintings as a gift from Mr. Edward C. Walker, namely, "The Fencing Master," by Gari Melchers and "New York Harbor," by Jules Lessoir.

A life-size bust of Goethe has been presented to John Hopkins University of Baltimore, by the Grand Duke of Weimar.

Through the generosity of Mr. Thomas Fleming Day of New York the Toledo Art Museum has received a painting of the "Half Moon," by Warren Shepherd. This gift is of special interest to Toledoians as a replica of the Half Moon will appear in the naval pageant of the coming Perry Centennial celebration.

The State of Texas is considering the purchase of Walter Russell's "Might of the Ages," which now hangs, as a loan, in the Senate Chamber in Austin. A committee has been appointed to receive subscriptions and the City of Austin has already pledged \$2,500 towards the purchase price, \$12,000. The picture represents a throng of the leaders of the generations back through the ages crowding to the water front of a portico that faces the East river and the Island of Manhattan. A part of the Brooklyn bridge is shown, and under it a great battleship is passing, while above the skyline of the tall buildings of lower New York several airships are flying.

The Muncie (Ind.) Art Association has purchased for its permanent collection the portrait of Antonio la Gitan by Luis Mora.

## 'FRISCO EXPOSITION PLANS.

Mr. John E. D. Trask, Director of Fine Arts of the Panama-Pacific Exposition on his recent return to San Francisco from Eastern cities in the interest of the Exposition, was tendered a dinner by the local Art Association.

Mr. Trask had the following to say concerning the plans for the art exhibition.

"The plan of the departmental work will be, so far as it concerns the United States contemporaneous section, to work through local advisory committees in the various sections, and I can announce the acceptance of the position of the following chairmen of these committees:

"In New England, E. C. Tarbell; in New York (the committee covering the whole State), John W. Alexander, covering Pennsylvania and the Atlantic States South, E. W. Redfield and for the Middle West, Frank Duveneck.

"The general scheme of the department is not to accept all of the pictures offered, but to arrange an exhibition which will be in its various branches thoroughly educational. To this end, I have visited many museums and private collections with satisfactory results.

"It is safe to say that when the Exposition opens there will be in the loan collection in the United States section an aggregation of pictures worth travelling around the world to see. The prospects are also very bright for an excellent chronological collection of American paintings."

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Academy of Misapplied Art, 111 East 59 St.—Exhibition for Lighthouse for the Blind to Apr. 15. Admission 25 cents.

Berlin Photograph Co., 305 Madison Ave.—Etchings and drawings by Augustus Koopman to Mar. 31.

Brooklyn Institute, Eastern Parkway, Brooklyn, Jeanne d'Arc Exhibition.—J. G. Shepherd and L. Lehmaier pictures. Sculptures by Bessie Potter Vonnoh. Through March. Admission free.

Carroll Studios, 64 West 38 St.—Oils by Josephine Ames Morton, Murals by Fred Dana Marsh, to Apr. 14.

Catholic Club—Paintings by G. Prevati, to Mar. 31.

Century Club, 7 West 43 St.—Exhibition of sketches by E. H. Blashfield, to Mar. 31.

Charles Galleries, 718 Fifth Ave.—Lowengard collection early Italian Faience, Limoges enamels, etc., to Mar. 29.

City Club, 55 West 44 St.—Exhibition of watercolors by four Boston Artists, to Apr. 7.

Cottier & Co., 3 East 40 St.—Special exhibition of Old Masters to Apr. 14.

Crosby & Co., B'way & 74 St.—Exhibition of etchings by D. Shaw MacLaughlin, to Mar. 31.

Durand-Ruel & Sons, 6 West 36 St.—Oils by John Lewis Brown, André D'Espagnat and Zandomenighi, to April 5.

Ehrich Galleries, 463 Fifth Ave.—Etchings by Leigh Hunt, to Apr. 7.

Folsom Galleries, 396 Fifth Ave.—Paintings by the late Allen B. Talcott, Color Emotions by Augustus Koopman, to Apr. 3.

Works by Frederick Crowninshield, Apr. 18.

V. G. Fischer Galleries, 467 Fifth Ave.—Special Exhibition 17th Century Dutch Paintings, to Apr. 1. Miscellaneous Group of Old Masters, Apr. 2-30.

E. Gimpel and Wildenstein Galleries, 636 Fifth Ave.—Paintings by Walter Gay of Paris, some loaned by collectors and Luxembourg and Met. Museums, to Apr. 5.

Graff Gallery, 19 East 33 St.—Old English Mezzotints after Joshua Reynolds and Thomas Lawrence.

Herter Galleries, 841 Madison Ave.—Oils by Edmund Greacen and Ossip Linde, also English garden ornaments, to Mar. 31.

Hodgkins Galleries, 630 Fifth Ave.—Portraits by Louise Heustis, to Apr. 12.

Knoedler & Co., 556 Fifth Ave.—Portraits by A. Muller-Ury, Mar. 31-Apr. 12.—Portrait Drawings by Fred Pegram, Mar. 31-Apr. 12.

Kraushaar Galleries, 260 Fifth Ave.—Exhibition of recent works by George Luks, to Apr. 7.

Catherine Lorillard Wolfe Art Club, Grace House, 802 B'way.—Annual members' exhibition, to Mar. 31.

Lotos Club, 110 West 57 St.—Exhibition of Modern British Paintings and Old Ivories from the collection of Mr. George A. Hearn, to Mar. 30.

Macbeth Galleries, 450 Fifth Ave.—Selected Group of American Painters; Recent works by John Carlson, to Apr. 7.

Madowell Club, 108 West 55 St.—Fourteenth Group, six women and two men painters, of the Younger School, to Apr. 1. XV Group opens Apr. 3.

Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. Jan. 14 or 15. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.

Montross Galleries, 55 Fifth Ave.—Exhibition of "The Ten American Painters," to Apr. 5.

Moulton & Ricketts Galleries, 537 Fifth Ave.—Colored Prints after Early English Painters by Sydney Wilson; Etchings by Brangwyn.

National Academy of Design, 215 West 57 St.—Annual exhibition to Apr. 20. Admission, 50 cents. Open week days 9 A. M. to 6 and 8-10 P. M. Sundays 1-6 P. M.

National Arts Club, 119 East 19 St.—Exhibition of the Applied Arts of Germany, to Mar. 31.

Powell Gallery, 983 Sixth Ave.—Exhibition of Paintings by A. G. Heaton, to Apr. 5.

Photo-Secession Gallery, 291 Fifth Ave.—Exhibition of studies made in New York by Francois Picabia, to April 5.

Pratt Institute, Brooklyn—Sixty-six sketches in oil by Paul Dougherty to Apr. 11.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Wilhelm Funk, to Mar. 31.

Salmagundi Club, 14 West 12 St.—Annual oil exhibition, to Mar. 30.

Yamanaka & Co., 254 Fifth Ave.—Exhibition of ancient Chinese potteries, of Han, Tang, Sung, Yuan and Ming dynasties.

## AUCTION SALES CALENDAR.

American Art Association—At the American Art Galleries, 6 East 23 St.—American paintings and prints and etchings forming collection of Mr. William T. Evans. Sale pictures, Plaza ballroom, Mar. 31-Apr. 1-2, 8.15 o'clock. Prints at galleries, Apr. 3 at 8.15.

Art treasures belonging to Mrs. Philip M. Lydig. Art objects at galleries, Apr. 4 at 2.30. Old Masters and tapestries, Plaza ballroom, Apr. 4 at 8.15.

Clarke's Auction Rooms—5 West 44 St.—Sixty-five pictures by Robert Reid. Sale, Apr. 4, 8.15 o'clock.

Metropolitan Art Association—Collection Historical prints owned by Mrs. Elizabeth B. Levy. Sale, Anderson Galleries, 15-17 East 40 St. Mar. 31-Apr. 1, at 8.15.

## EXHIBITIONS NOW ON

### Hearn Collection at Lotos Club.

To Mr. Geo. A. Hearn, that indefatigable and broad-minded and generous art patron, members of the Lotos Club and those who are fortunate enough to obtain cards of invitation to the Club gallery, are indebted for the opportunity to see and study some distinctive works by such noted modern British artists as D. Y. Cameron, T. E. Mostyn, Frank Bramley, E. S. Hornell, John Lavery, Harold Speed, Chas. Sims, Wm. Orpen, H. Hughes Stanton, J. M. Swan, and R. G. Hutchinson, and the Swedish painter, Julius Olssen, together with a selection of carved ivories, chiefly of the Renaissance, with a few of later periods, from Mr. Hearn's almost unique collection of these treasures.

It is passing strange that the modern school of British art is so little known in this country. Even the average art lover is well acquainted with the works of the Barbizon painters and their contemporaries and of the later Frenchmen, with that of the modern Dutch masters, and even with such modern German painters as the now old-fashioned Achenbachs, Voltz, Piloty, Makart, Defregger, Meyer von Bremen, Knaus, Leibl, Menzel and the later Lenbach, von Bocklin and others, but of the work of such clever and able artists as are represented in Mr. Hearn's collection, and of such others as Napier Hemy and Somerscales, the marine painters, Farquharson, Allan, etc., they know little or nothing. The sweet and colorful landscapes of B. W. Leader, Peter Graham's "Highland Cattle" and the figure works of Millais, Orchardson, Fildes and a few other lesser men, are known here, for the dealers have somewhat timorously imported them at times. The modern and delightful English watercolor, superior examples of which, the delicious, sparkling Yorkshire and Susse Moorland drawings by Gerald Ackermann, now shown at the Ackermann Galleries in East 46 St., is almost unknown to Americans.

It has remained, as said above, for Mr. Hearn, whose pleasing custom it has been for some years to purchase from the annual Carnegie Institute International Exhibition at Pittsburgh, one or more distinctive works by British artists there shown, in addition to other acquisitions of other modern foreign and American painters—to first give the New York art public, or that portion admitted to the Lotos Club, an idea of what this work is, and this art public owes him therefore a debt of gratitude.

In the Lotos Club display there are three examples of that Charming painter of the Glasgow school, E. S. Hornell—all depicting children playing outdoors amid landscapes and foliage of broken color. The work of Hornell is unique. He uses his pigment in a clever and alluring manner, paints in a high key, and produces out of a seeming patchwork of form and color, most joyous results. It is difficult to believe that D. Y. Cameron, whose etchings are so popular, is also a tonal painter of landscapes and the figure. He is represented in Mr. Hearn's collection by several landscapes, including two presentments of Berwick-on-Tweed. The same power of construction and composition that characterizes his etchings are seen in these works, combined with a soft tonal effect, but it is in a figure study of a girl, "Wild Roses," that he is at his best. The canvas suggests both Whistler and Mathew Maris, but has an individual charm all its own.

John Lavery, the Irish painter, is well represented by a beautiful colorful coast scene, "Cliffs at Tangier," and a half-length, brilliantly painted portrait of a London maiden, entitled "Bacchante." The large interior with figures, "Roses and Chintz," that

most delightful and exquisitely refined depiction of two fresh faced English girls in a morning room, flooded with sunlight, and telling well its simple, feeling story, was fully noticed when shown in Pittsburgh two years ago. The landscapes of Thomas Mostyn, those "enchanted reveries" by an English Monticelli, and especially the large dramatic "Castle of Arnheim," the last shown at Pittsburgh, have irresistible appeal. There are joyous color and sunlight in Wm. Orpen's really brilliant "On the Beach—Mid-day," while T. Austin Brown's figure work, "Pick-a-Back," is a remarkable figure composition beautifully drawn, tender in expression and delightful in soft gray tones. Of the landscapes by Hughes Stanton, B. W. Leader and Oliver Hall, the best is the large and fine "Pas de Calais," also from the Pittsburgh show, exceptionally deep and rich in quality and fine in atmosphere and feeling. Julius Olssen's "Silver Moonlight," again from the Pittsburgh show, is a remarkable marine and a splendid piece of painting. The truthfulness and beauty of shimmering moonlight on gentle, curling surf, could not be better portrayed. This is a work which American marine painters may well study. J. M. Swan's dramatic mysterious "Evening in the Desert," with its truthful, virile presentment of the two crouching lions, is well known. Perhaps that delicious and curious fantasy, of Chas. Sims, which might well be entitled "Suffer Little Children," one of the most remarkable and effective studies of child expression imaginable, will be longest remembered by the visitor to this superior and unusual exhibition.

It is almost too late a day to even attempt to describe Mr. Hearn's ivories. Their interest sustains, and the present display, although comparatively small, is so beautifully made, and covers such a wide range in the history of ivory carvings, as to make it exceptional. The period most richly illustrated is the early Gothic, which includes several diptyches, tryptiches, croziers, pyxes and a number of beautiful statuettes, with several drinking horns, tankards, mirrors and caskets. The most remarkable piece, from its size and effect, although of a later period, is the triumphal car with horses, made for the Emperor Maximilian I of Germany. This chariot, upon which are seated 15 carved figures, is 76 inches long by 40 wide, and is drawn by four richly comparisoned horses. The remarkable individualization of the figures on the chariot, which represent the Emperor and his Queen and other historical personages and even the horses, is perhaps the chief feature of this unique work.

### George Luks' Figure Works.

George Luks' exhibition of twenty-two works, some of them old friends with several recent productions at the Kraushaar Galleries, is exciting much comment, and it would seem from the interest taken in the display, both by laymen and artists, that the artist, who has always been admired by a certain number of serious art patrons, for his independence of expression and for the strength and depth which has always marked his work, is at last coming into his own.

Some of these canvases are unusual, and the entire exhibition, in which there is great variety, convinces the observer that the artist is not only a master in his handling of pigment, but a thorough student of human nature as well. He is not a man who indulges in "tours de force," or new or experimental sensations, but one who builds up from thorough knowledge to a successful finale. Some of his later works are more refined than those of earlier days, but it is certain that he never has painted, and it is doubtful if he ever will paint anything better than his "Sand Artist" seen again here, but never too often. "Sulking Boy," one of his newer works, is fresh and true in color and delicious in character expression. "Harmony," a red-haired, fair-skinned girl in a richly colored greenish gown, is a decided success, and "Portrait of Mrs. Wallis" is natural in pose and composition. "Portrait of Julius Chambers" vibrates with character and has good flesh modeling, and "Pavlova," full of rare quality, is a gem.

The artist's familiar "East Side Waifs," "Little Madonna," "Old Beggar Woman," "Black Hat" and "The Blue Churn," shown here, are all old friends which improve on acquaintance.

### Early Prints at Kennedy's.

An exhibition of fine French and early English prints of the XVIII century, many printed in colors, is on at the Kennedy Galleries, 613 Fifth Ave., and lovers of this early art should not miss the well arranged and charming display, which contains some exceptionally fine proofs. Among the French line engravings there are three examples of Beauvarlet, two proofs before

letters, eight of De Launay, of which an exceptionally fine one is "L'Escarpolette" after Fraganard, with beautiful proofs before dedication and address, after Lavreince's "L'Heureux Moment," and the same painter's "Consolation de l'Absence" and after Freudeberg's "Le Petit Jour," two of Simonet, two of Nicholas Ponce and one each of Fessard, Guttenberg, Ingouf le Jeune, Lingee, Romanet and Vidal.

Good as are these black and whites, the French prints in colors are even more fascinating. These include no less than six examples of Bonnet, two of D'Arcis after Lavreince, four of Debucourt, one a unique proof before letters of the delightful "Benediction Paternelle," four of Janinet, three of Marin, two of Malles and one each of DeMarteau, DeCourtis, de Seve, Darnwell and Moret, the last the well-known Bonaparte as first Consul after Appiani.

The English prints in colors number 63 and form an unusual and superior display. John Agar has three examples, W. Barnard the same number, as have also Freeman and Stadler, and Chas. Turner, while Bartolozzi is represented by six proofs, all fine, Dickinson by two of the Duke and Duchess of York after Hoppner, Geo. Keating by two, also Chas. Knight and R. W. Meadows, Joseph Grozer and F. D. Soiron, each by the same number. There are four examples of Wm. Nutter, four of J. R. Smith and five of Wm. Ward, while such engravers as J. Dean, J. Jones, L. Schiavonetti, Peter Simon, F. W. Tompkins, W. Dickinson, B. Duterrau, Thomas Gauguin, Geo. Keating, C. Knight and J. R. Smith have one example each.

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## EXHIBITION CALENDAR FOR ARTISTS.

<b>CARNEGIE INSTITUTE, Pittsburgh, Penna.</b>	
Press View .....	Apr. 23
Opening of exhibition .....	Apr. 24
Closing of exhibition .....	June 30
<b>NEW HAVEN PAINT AND CLAY CLUB, Free Public Library, New Haven, Conn.</b>	
Exhibits received .....	Apr. 1
Opening of exhibition .....	Apr. 8
Closing of exhibition .....	Apr. 26
<b>SOCIETY OF WASHINGTON ARTISTS, Corcoran Gallery, Washington, D. C.</b>	
Exhibits received prepaid by .....	Apr. 3
Opening of exhibition .....	Apr. 12
Closing of exhibition .....	Apr. 28

## WITH THE ARTISTS

Beginning Monday and continuing for the week there will be on view in the window of the Henry Reinhardt galleries, 565 Fifth Ave., a recently completed full length seated portrait of Mayor Gaynor by J. Campbell Phillips.

Robert Hamilton recently sold at his studio, 96 5th Ave., two of his animal subjects to Mr. John Grier, of Toronto, Canada. The artist has painted several portraits this season, one of which has gone to Canada. Two important portraits he has now on hand, one being a full length lifesize of a handsome young woman, will be something unusual in treatment and lighting.

E. L. Henry, who was seriously ill in his Chelsea studio for a number of weeks during the Winter, has almost entirely recovered and is continuing work on his large canvas, "The Election of Polk, Dallas and Henry Clay in 1844." The picture has a number of figures, and the artist considers it one of his most important works. He plans to leave for his summer studio at Cragmoor earlier this season than usual, owing to his state of health.

F. K. M. Rehn's exhibition at the Macbeth Galleries proved an artistic and financial success. His painting recently shown at the Water Color Society show was sold.

Joseph Cummings Chase, the clever illustrator, is holding an exhibition of recent book and magazine illustrations, at the College of the City of N. Y. through to-day. Some fifty works in black and white are shown, and there is also a portrait of Professor John R. Sim and several posters. He is now painting a poster portrait of Mr. Brandon Tynan, who is playing in "Joseph and His Brethren" as "Joseph the Shepherd Boy," for the lobby of the Century Theater.

Alexis J. Fournier, of East Aurora, N. Y., recently held a successful exhibition at the Detroit Publishing Co.'s Gallery in Detroit. His painting, "A France Sky," was recently purchased by the Muskegon, Mich., Museum and his series, "Haunts and Homes of the Barbizon Masters," received much favorable comment during the exhibition.

Everett Shinn, who was divorced on March 1 from his first wife, formerly Florence Scoville, was married at Media, Pa., March 22, to Miss Corring Baldwin of Brooklyn.

## ETCHINGS BY LEIGH HUNT.

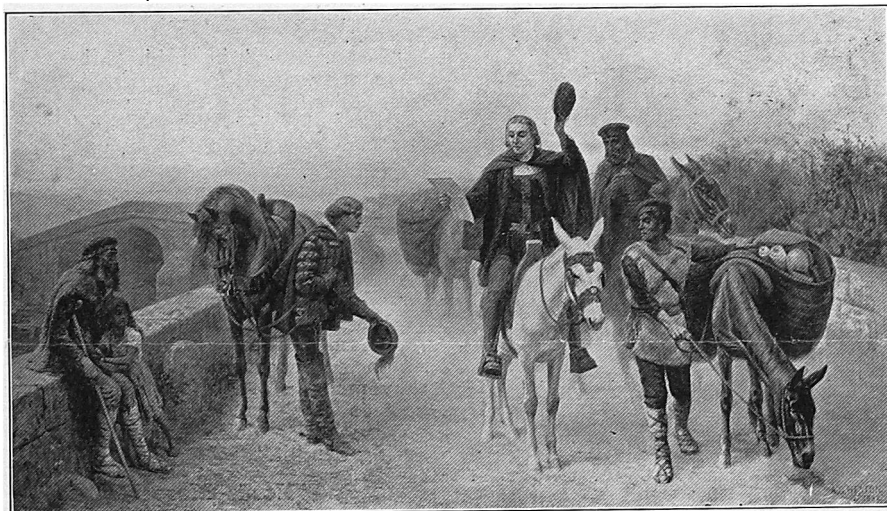
Prof. Leigh Harrison Hunt, lecturer on art at the N. Y. City College and an old and well-known member of the Salmagundi Club has on exhibition through Apr. 5 at the Ehrich Galleries, 463 Fifth Ave., some 50 etchings, whose subjects the artist has found chiefly in Normandy, North Holland, Amsterdam, on the Thames near London, and near Hackensack, Canarsie and other picturesque suburbs of N. Y. He also shows two book plates, two lithographs and a faithful and feeling reproduction of a Rousseau landscape.

Prof. Hunt's work with the needle is characterized by unusual sentiment and refinement, keen sense of the picturesque and graceful line. It is all simple, direct and sincere and grows much upon study. His etchings should be more often seen and if better known would command a market from lovers of good black and whites.

## SURVIVAL OF THE ACADEMY.

The shock of the "International" is past and the Academy remains, intact! But was it the "International" which has deprived the Spring Exhibition of the accustomed support of certain academic pillars?

It is a chastened Academy that is just now careering on its eighty-eighth passage into history. Yet it is really the weeded garden, it would seem, in the light of contrast? The tares of mediocrity are still in the scheme, although not perhaps so grossly evident. The commonplaces of the elect, the able, even the eminent are not too many, nor the crudities and oddities of newcomers too few to mark the gap that lies between the professed and the intending.



RECALL OF COLUMBUS,  
By Augustus G. Heaton.  
In the Capitol, Washington, D. C.

## In the Academy Room.

We find pictures this year even in the Morgue, the "Academy Room," so-called perhaps because of its usefulness as a sort of purgatory for the refractory. The artificial light here discloses Mannheim's portrait of "William Wendt," a head of character, handled with modish facility; Moncy's "Miss Dorothy Porter," a realistic full-length girl, brown-gowned, brown-furred and black-hatted; Clara Norton's "Our Friend," a little portrait worthy of better treatment than it has had from the hanging gentlemen, and Perrine's "Children of the Wind," a picture of most refined color, individual, yet worthy of Wyant at his rarest and richest, a Martin, or Albert Ryder.

## In South Gallery.

To the South Gallery one sees a New York snow picture by G. C. Wiggins because it is white, a portrait by Ernest Ipsen, because it is large, an outdoor study by Ballin because of much chrome and a suggestion of Miss Genth, but not the Miss Genth of present contribution; a "Winter Evening," by Carrigan because of its individual technique, and a "Nob Hill," by Chauncey Ryder, because it is spacious, fresh, maybe too fresh, and facile, certainly too facile. There is also a rather brown Eakins, but fine with Eakins' largeness and seriousness entitled "A Bohemian." Charles Ebert strikes a thin but rather true note in his "Late October"; Martha Walter a "tone" in her portrait of "Mrs. P." and Eakins again, with force of character and distinction of color in his "Hayes Agnew."

## The Centre Gallery.

In the centre gallery Martin Borgord's portrait of Walter Griffin, although it hangs aloft, holds its distinction. There is a quality of blue in the background quite remarkable. The characterization of the sitter is adequate, and it is well, for the painter of

"Springtime," one of the very best landscapes in the show is full worthy of such portraiture. A green "June Wood Scene," by George Inness, the younger, detaches itself from its surroundings. Paxton's "Girl Combing Her Hair," has elements which make a direct popular appeal. Giovanni Troccoli's under-sized portrait with its repressed tonality; Elmer Schofield's "Wintery Sun," with its breadth, and Margaret Richardson's carefully modelled "Portrait of Asa Paige," are all works which come up well in their present hanging. Schofield seems still the most artistic of the group of snow painters who have risen since the first successes of the leader.

## The Vanderbilt Gallery.

In the Vanderbilt Gallery Miss Beaux holds attention with an attractive "Portrait Study," of a young girl who seems dressed easily for painting, who sits rather awkwardly in a simple but uncomfortable chair, and whose charmingly painted head is relieved upon a background not fully happy in composition or color. Irving R. Wiles is at his best technically in his now almost too familiar full length portrait of a lady in black, who leans against the base of a bust of Shakespeare on a pedestal, in what relationship it does not appear. Walter Griffin's French landscape, "Springtime," is a delightful work, and the "Mountain Lake," of Ballard Williams, a fine rich piece of painting from which the Diaz suggestion is happily missing. Jean McLane's Hallgarten prize, "Brother and Sister," is striking in color, although perhaps not strikingly true in color. The "Little Girl," of George Bellows is a bit too reminiscent of Manet to best represent its painter. Hawthorne's individuality is fully upheld by his familiar "Fille du Pecheur," another of his pallid lassies. Childe Hassam is not more suc-

## THE RECALL OF COLUMBUS.

The reproduction of the well-known picture which hangs in the Washington capitol of the "Recall of Columbus," by Prof. Augustus G. Heaton (who is holding an exhibition of his work at the Powell Gallery, 983 Sixth Ave.) and which appears on this page, will recall the original painting which the Government purchased in 1886, to all those familiar with the Capitol, of which it is one of the most distinctive art ornaments, and will also recall to lovers and students of history, one of the most interesting and dramatic incidents in the life of the great explorer.

The picture was inspired by a personal visit made by Prof. Heaton to the very spot near Granada, Spain, where the incident occurred, and which is so well described by Washington Irving at the close of the sixth chapter of his famous "Life of Columbus."

Columbus had asked aid of Isabella, then engaged with Ferdinand in a siege of Granada, the Moors' last stronghold in Spain. Owing to scant funds Columbus was refused aid, but after he left Santa Fé (where the Court was) discouraged, the Queen was persuaded by her bishops to change her mind and sent a messenger to recall the navigator who was overtaken at the old Roman "Bridge of Pines" as shown.

## SALES AT ACADEMY.

The number of pictures bearing the little "sold" ticket at the current Academy exhibition is an encouraging sign. Pictures are sold every day and will greatly increase before the display closes as there are many more "nibbles," some of them "quite sure." Among those pictures already "bought and paid for," are Bolton Jones' "June Day," "Fall Afternoon," by Bruce Crane, "Where the Sunlight Lingers," J. Francis Murphy, "June," Charles C. Curran, "The Reader," E. Peixotto, "On the Holland Dunes," Carleton Wiggins, "A Reflection," Helen W. Phelps, "The Lonely Vigil," W. H. Dunton, "The Silent Woods," by Charles Warren Eaton, and Daniel Garber's "In the Hills," purchased for the Ann Mary Memorial Gallery, Providence, R. I.

William J. Lippincott, who had a studio in the Le Boutillier Building on West 22 St. for several years, has moved to 1947 Broadway, where he is painting his colorful landscapes and some portraits.

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Nutley, N. J.—For sale or to rent, the late Frank Fowler's cottage of 9 rooms and large studio attached. Address E. Fowler, New Canaan, Conn.

## Some Missing Painters.

The missing artists are legion. The want of a characteristic Sargent is a distinct want. One misses also such solid men as Abbot Thayer, Brandegee and Weir. Mr. Cox is too obviously disturbed by the advance of new art modes to think of exhibiting. Henri's triumph at the "International" was probably sufficient for him. Ben Foster is missed.

The enterprise of "The Ten" probably keeps Tryon away, and so on.

A survived Academy, neither a chastened Academy nor a chastised Academy, but certainly a shaken and somewhat stimulated Academy is that which solicits sanction and satisfaction in the conscience of this art-conscious metropolis.

James Britton.

J. Philip Schmand has just completed a portrait of Benjamin Fay Mills, the noted lecturer, considered by the latter's friends an excellent likeness. He is now completing several miniature portrait commissions.



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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale  
of art works of all kinds, pictures, sculptures, fur-  
niture, bibelots, etc., will be given at the office of  
the American Art News, and also counsel as to the  
value of art works and the obtaining of the best  
"expert" opinion on the same. For these services  
a nominal fee will be charged. Persons having art  
works and desirous of disposing or obtaining an idea  
of their value, will find our service on these lines  
a saving of time, and, in many instances, of un-  
necessary expense. It guarantees that any opinion  
given will be so given without regard to personal or  
commercial motives.

## ACTIVE AUCTION WEEK.

Next week will be one of the busiest  
and most interesting in the auction  
rooms and galleries of the city in many  
years. The large and unusual collec-  
tion of American pictures, formed by  
Mr. William T. Evans, together with  
a small but good selection of modern  
foreign and American prints and etch-  
ings, also assembled by Mr. Evans,  
will be dispersed by the American Art  
Association at their Galleries and in  
the Plaza ballroom on Monday-Thurs-  
day evenings and on Friday will come  
the long announced dispersal, again by  
the American Art Association, of the  
art furnishings, pictures and objects,  
now in the N. Y. residence of Capt. and  
Mrs. Philip Lydig.

Other art auctions of the coming  
week will be those of the pictures from  
the studio of Robert Reid, at Clarke's,  
on Thursday evening, and of the fine  
collection of prints, owned by Mrs.  
Elizabeth B. Levy, at the Anderson  
Galleries, on Monday and Tuesday  
evenings.

This is surely a full and spicy menu  
for the table of art lovers, and it is  
safe to say, the auction rooms will be  
thronged at the sales.

The second Hallgarten prize at the cur-  
rent Academy Exhibition was awarded to  
Robert Spencer for his "Silk Mill" and the  
third Hallgarten was given to M. Jean Mc-  
Lean for her "Brother and Sister"—not the  
second prize as was erroneously stated last  
week.

## NEW ART BOOKS.

Henry R. Poore is at work on a book,  
"The Conception of Art," to be pub-  
lished soon. The work treats of the  
significance of the great changes in art  
from the Egyptian to the present day  
"Post-Impressionism."

Dr. Wilhelm Bode is at work upon  
"The Works of Frans Hals" to be pub-  
lished by the Berlin Photographic  
Company of Berlin. This great work  
will be the most complete and compre-  
hensive yet published, and the last  
word on the works of this Dutch Mas-  
ter. The volume will be fully illus-  
trated by reproductions of all the  
known pictures of Hals and special  
photographers will be sent to America  
by the Berlin Photographic Company  
to take the photographs (by a special  
process) of every work by Frans Hals  
in public and private collections here.

## MR. MORGAN BESISGED.

A cable to the "N. Y. Times" from  
Rome states that the Grand Hotel,  
where Mr. J. Pierpont Morgan is stay-  
ing, may be compared to a closely be-  
sieged fortress. There is not an art-  
dealer or antiquary in Rome who is not  
making desperate efforts to approach  
the financier with the offer of some ex-  
traordinary bargain.

"All sorts of odds and ends, valueless  
old pictures, china, lace, and the like,  
are unearthed from drawers and cup-  
boards by private persons, who fondly  
believe that they can call on Mr. Mor-  
gan, dispose of their goods, and return  
home with a bundle of banknotes. Waves  
of these amateur art-dealers, most of  
whom carry mysterious bun-  
dles, sweep up on the hotel from early  
morning till late at night and are re-  
pulsed with the regularity of surf on  
the beach.

"Hundreds of letters, the majority  
containing photographs and pictures of  
statues, arrive by every post from all  
parts of Italy. These are dealt with by  
a special staff of secretaries, who, after  
glancing at the opening lines, throw  
them into a huge wastepaper basket. I  
saw 500 letters destroyed this morn-  
ing."

## OERTEL COLLECTION SALE.

One of the most important near sales  
will be that of the collection of Dr.  
Oertel, of Munich, to be offered on  
May 6 at Rudolph Lepke's Kunst Auk-  
tion Haus, Berlin. This collection il-  
lustrative of German plastic art, is on  
a par with those of Schwartz and Lipp-  
mann, the sales of which were features  
of the season of 1910 and 1912. Prom-  
inent in the Oertel collection, are  
works of the leading German Sculptors  
of the late Gothic and early Renais-  
sance periods and many will be sur-  
prised to find such a comprehensive  
representation of South German art.

A special feature is a figure of an en-  
throned emperor from the Tyrol and  
apparently intended for Rudolph of  
Hapsburg. This was a new departure,  
as previous works of that character had  
been chiefly representations of saints.

Other features of the sale are a group  
of three female half-length figures be-  
longing at latest to the 15th Century.

The catalog with 120 plates affords  
to art lovers and collectors an insight  
into an interesting period of German  
art. It will be on sale and open for  
examination at the AMERICAN ART  
News office, New York.

The Cincinnati Museum Association,  
in its report for 1912, states that quite  
a number of new canvases have been  
added to the Museum, among those  
given were the "Portrait of Frank Du-  
veneck," by Joseph De Camp and that  
of John H. Twachtman," by J. Alden  
Weir.

## KOOPMAN ANSWERS (?) COX.

Augustus Koopman, the landscape  
and figure painter, who calls himself a  
"Modernist," in an interview in the  
"Evening Post" defends the "Cubists,"  
"Futurists" and "Post-Impressionists"  
against the recent aspersions of Ken-  
yon Cox and others whom he calls  
"mere Academicians," and says the at-  
titude of these artists towards the "new  
movement" is "merely an effort to re-  
vive a dead thing."

## "Art Won't Cease to Exist."

Referring to Mr. Cox's assertion in his  
interview published in last week's ART NEWS  
that either there will be a reaction toward  
the classical and traditional, or art will cease  
to exist, Mr. Koopman declares:

"Art cease to exist? Never. Art will al-  
ways exist, but it will never go back to the  
traditional. Why, if Rembrandt were living  
today, he would be a painter of the modern  
school. Rembrandt was confronted by the  
same attitude which the Academicians of  
today take toward the painters of the mod-  
ern school. He came to the conclusion that  
in painting pictures that had commercial  
value, pictures that he was able to sell with  
no difficulty, he was not expressing his own  
self. Then he determined to throw this sort  
of work overboard.

## The Night Watch Rejected.

"He painted the 'Night Watch,' one of his  
greatest works, on that principle, and it  
was rejected. But he had expressed himself  
in that work and it is now ranked among  
Rembrandt's finest things."

Mr. Koopman then contended that it was  
always the revolutionary who had done  
the great things in art and as typical rev-  
olutionaries of their day, he cited Michael  
Angelo, Rembrandt, Turner, Millet, and De-  
lacroix.

"These men," he said, "all broke away  
from the conventions and traditions of their  
age, and came into their own only after the  
public had followed their lead and parted  
company with the Academicians of their  
age."

"They may say what they please," he con-  
tinued, "this recent Armory exhibition has,  
with all its 'fakes' and 'freaks,' done more  
than the National Academy has done in ten  
years to revive interest in art. The Acad-  
emy has been a dead institution for fifteen  
years. I say dead, and I mean it. The  
Academy has never made good as an insti-  
tution to encourage American art or any new  
movement in art. If it had, you would see  
crowds flocking to Fifty-seventh St. and  
paying half a dollar to see the Academy's  
spring exhibit."

## "Needs More Room."

"The Academy admits it has not room to  
hang more than 300 pictures. New York  
should have space for an exhibit of 2,000  
at least." (This is not the Academy's fault  
and it is even now perfecting plans for larger  
galleries adequate for the hanging of  
2,000 or more pictures. Mr. Koopman is  
unjust.—Ed.) "The Academy cannot and  
does not represent American art, and it ex-  
erts no influence on the work and art move-  
ment of today. Much more representative  
are the Philadelphia Academy, the Carnegie  
Institute at Pittsburgh, and the Corcoran  
Gallery in Washington.

"Understand, I hold no brief for the 'Cu-  
bist' or the 'Futurist' or any particular phase  
of the 'new movement.' It is the 'movement'  
itself that I speak for. I believe that the  
'movement' is here to stay, and that the  
men in it are sincere, wholly sincere. There  
may be an exception here and there, but the  
real painters of the 'movement' are with-  
out question sincere in what they are doing.  
It is not as if they were incapable of do-  
ing the other sort of work. Many of them  
are excellent draughtsmen. Picasso and Ma-  
tisse, for example, have done wonderful  
work in pencil. Some of their sketches were  
shown in the armory exhibit; they were  
gems of their kind.

"It is, therefore useless to ridicule their  
work. You cannot down any movement by  
ridicule. I notice that the Academicians have  
opened a joke exhibit in an attempt to make  
fun of the new 'movement.' That can only  
be regarded as the greatest flattery. It can  
do no harm.

"I recall of what happened in France in  
connection with a recent exhibit of works  
in the modern school. A French Senator  
made a speech in the Senate, and wanted a  
law passed prohibiting the show. He was  
hooted down. The idea of downing a move-  
ment in art by passing laws is as absurd  
as the idea that you can down it by ridi-  
cule.

## "Rodin Not Sincere."

"Mr. Cox has said that Rodin is not sin-  
cere in his later works. He has even  
called the row of Rodin's drawings in the  
Metropolitan Museum a 'calamity.' Such a

remark, to my mind, is a most narrow and  
extraordinary thing, coming from a man of  
any knowledge of art. These Rodin draw-  
ings are exquisite, slight expressions of  
Rodin's ideas. They are only sketches—but  
sketches often represent the best part of an  
artist's work.

"Placed, as they are, around the walls of  
the room in which you see the superb col-  
lection of Rodin's sculpture, these sketches  
form a delightful addition to the sculptor's  
finished work. It is from them that you  
discover the beginnings, first impressions,  
out of which the sculptor worked his fin-  
ished product.

"In failing to grasp this, I am afraid Mr.  
Cox thinks more of the academic drawing  
done in school than of the artistic expres-  
sion of an idea in a running line."

## CORRESPONDENCE.

## A Prophecy.

Editor, AMERICAN ART NEWS,

Dear Sir:—I wrote the following three or  
four months ago while on a train, and be-  
fore I had any knowledge of the contribu-  
tors to the recent "International Exhibi-  
tion of Modern Art." It was sealed in the  
presence of witnesses before I had seen the  
show:

"It will be a brilliant show. Decadence  
is usually attended by brilliancy. Incipient  
cases of insanity are often accompanied by  
great mental activity and by interesting pro-  
ductiveness. But is such activity a desir-  
able thing? Has art like this any better  
positive effect than to interest? Have things  
like some of these any other effect than to  
bring art and the artist into contempt, to  
degrade the artist and the beholder? Is it  
not easy to be "interesting" when one be-  
comes abnormal, immoral, eccentric? Is it  
not reserved for the master to be interest-  
ing and at the same time sane and true? Is  
it not inevitable that a show like this should  
be more "interesting" than the Academy  
exhibitions? Is an alcoholic ward with its  
victims of delirium tremens not more "in-  
teresting" than an assemblage of a society  
whose object it is to mitigate such horrors?"

"Some critics will make comparison be-  
tween this show and the Academy exhibi-  
tion, not favorable to the Academy. Such  
comparison would only be fair if the Acad-  
emy exhibition consisted of a selection of  
chefs d'oeuvre of the best men in the  
Academy. The Academy exhibitions are for  
the most part the production of averages,  
of work by the contemporary artists of  
one country. This show will be the cull-  
ing of the most striking, the most individual  
productions of each artist of his school  
from all the world. There will be in it  
many beautiful things. No doubt such  
names as Rodin, Degas, Borgeum, Bellows,  
Brinley, Henri will insure that. No doubt  
there will be in it some of the tragic, dynam-  
ic symbolism of Kenneth Miller, the force-  
ful, wholesome impressionism of Glackens  
and of Reuterdahl, the sympathetic, philan-  
thropic naïvetés of Jerome Myers. Will  
we again have the delight of seeing George  
Luks' "Spielers"? But most of these find  
ready access to the Academy. These men  
will brace the structure, they will cloud the  
issue, they will confuse the mind of the  
layman, and of the "puer," and the "puella"  
of art. The armory will be thronged while  
the Academy show will contain a few strag-  
glers.

But a chance to see a lynching always  
draws a larger crowd than the unveiling of  
the noblest statue ever chiseled. This ex-  
hibition will contain the product of bril-  
liant brains with mental and moral lesions,  
resultant from excesses physical, mental,  
moral, the product of brains absinthe  
soaked, erotically crazed or jaded, the epil-  
eptics of art."

"Some of these things would be as edify-  
ing to live with as to live and move and  
have our being in a case of snarling, creep-  
ing, slimy things, creatures of the under-  
world of animal life."

"These art fashions remind one of the  
girl who hurried home from the milliner  
so that her bonnet might not be out of style  
before she got there."

"Is the next spasm to be 'neo-futurism'  
or 'post-futurism,' or is it to be 'neo-post-  
nihil-anteism'? Is there no subcutaneous  
injection to moderate these convulsions of  
aesthetically deranged nervous systems?"

"Sir Joshua said: 'A room hung with pic-  
tures is a room hung with thoughts.' What  
thoughts are these?"

"Should I practice the reserve that I  
preach in art? What do we think of a man  
who shows "reserve" when some one in-  
sults his best beloved?"

Charles Vezin.

New York, Mar. 24, '13.

## LONDON LETTER.

London, Mar. 19, 1913.

An interesting and historical country house mentioned in Domesday Book, and for several centuries in the possession of the Bodenham family, has recently been purchased by C. J. Charles, of Brook Street, W., namely, Rotherwas, in Herefordshire, a mansion which contains some particularly beautiful Elizabethan panelling, all of which, we understand, it is the intention of Mr. Charles to send shortly to America. Part of this forms the decoration of a banqueting-hall of great magnificence, its chimneypiece being richly carved and adorned in polychrome. Besides the Tudor panelling there is a quantity of interesting panelling of the Jacobean and Queen Anne periods, the woods including yew, sycamore and acacia. It is much to be regretted, from the point of view of English antiquarians, that this historic house, which often entertained our Kings and Queens beneath its roof, is to join the ranks of those whose treasures have emigrated overseas.

The sum of £3,000 is offered by Messrs. Rochelle Thomas, of King Street, S. James, to anyone who can supply them with the fellow vase to one now in their possession. This is the famille rose vase of the Yung Ching dynasty, which was sold some time ago by Princess Toussoun for an insignificant sum and which subsequently fetched over £2,000 at public sale. There is no doubt that the vase originally had a companion and should the latter be actually in existence at the present time, it is greatly to be hoped that it will eventually meet its mate.

The Pencil Society is now holding its fifth exhibition at Mr. W. Paterson's Gallery at 5 Old Bond Street, W., the members showing in the diversity of their methods the, by no means restricted possibilities, open to those who employ this medium for something more than the purpose of recording a passing memorandum. In the hands of J. A. Shepherd the pencil becomes eloquent indeed, his studies of bird life being as complete, both technically and emotionally, as those of the artists of the East who have obviously exerted their influence on his art. It is to these studies that one returns instinctively before finally leaving the gallery. Sir Charles Holroyd sends a number of portrait studies of great delicacy of handling but having all that strength of character which comes from one sure of his touch. A number of heads by Randolph Schwabe are extraordinarily striking, showing great beauty of line and a nice sense of individuality. George Sheringham's designs for fans, if considered merely from the point of view of design, are admirable, but from the side of practical utility leave much to be desired for the purpose of fan decoration, on account of the absence of color. The plan of arranging each member's exhibits in a separate group is much to be commended, and it is one which might well be followed with advantage at other galleries.

By the order of Prince Kung Pu Wei, a number of old Chinese carvings in jade have been up for sale at Christie's. Messrs. Partridge became the purchasers of an interesting white vase and cover, standing 11 inches high and carved with gourds and foliage; for this the sum of 160 guineas was paid. For a pale green vase and cover, oval in shape and carved with dragons

in high relief and ornamented with four handles Messrs. Larkins paid a similar sum. Among other items included in the sale was a complete set of bronze Imperial writing implements of the Chou dynasty. These nine pieces were decorated with different archaic ornaments; the sum of 145 gns. was given by Messrs. Sparks for the set. Messrs. Gooden & Fox acquired for 235 gns. a pair of rock crystal vases and covers, flat in shape.

During April, Messrs. Yamanaka, of 127 New Bond Street, W., will hold an exhibition of old Japanese sword blades and of those wooden masks which are such an interesting feature of Japanese art. These have recently been acquired by them from a Daimio. The exhibition will likewise include some remarkable specimens of Chinese carvings in jade among which a beautiful teapot and shallow stand, exquisitely adorned with flowers and animals, deserve especial mention. The exhibition promises particular attractions to all who are interested in the art of the East.

The Gainsborough portrait of "Miss Linley," which was unfortunately reported in the ART NEWS of Feb. 15 last to have been sold at Christie's some time ago for a few shillings, actually brought at that salesroom £9,450—a decided difference.

L. G-S.

## Coming London Auctions.

"Picture dealers and picture buyers are looking forward to an especially interesting season," says the London correspondent of the N. Y. Tribune. "Many important sales and dispersals are said to be in prospect. The two most important of those already formally announced are the sale in April of the pictures and furniture of Sir Lionel Philips, of Tylney Hall, on account of Sir Lionel's decision to live permanently in South Africa, and the dispersal in May of the famous Queensgate Gallery of George McCulloch, who died six years ago.

"The Philips collection includes many fine mezzotints and a well selected series of 18th Century French proofs. These will be sold first. Then will come the pictures, among which are three of the best examples of Nattier, including the portrait of the Duchesse de Chateauroux, known as 'Le Point du Jour.' A companion portrait, 'Le Silence,' is of the Marquise de Flavacourt. A third Nattier portrait is of Lord Brooke. In the British school there are portraits by Lawrence, Romney and Reynolds. The furniture contains many fine examples of French decoration.

"In the McCulloch sale 326 pictures and sculptures that he spent so many years and so much money collecting, will come up. The pictures in the foreign section will be sold first. They include examples by the Marises, Harpignies, L'hermitte, Munkacsy and Bastien-Lepage, Rodin's famous 'Kiss' is one of the pieces of sculpture.

"In the British section the pictures will include Orchardson's 'Young Duke,' Abbey's 'Richard' and 'The Lady Anne Lear' and 'Cordelia,' Leighton's 'Daphnephoria,' Burne-Jones' 'Love Among the Ruins' and the once despised and rejected 'Sir Isumbras at the Ford' by Millais, which Ruskin denounced as not a fiasco but a catastrophe.

"Sir Isumbras,' though it remained unsold in 1857, has since been owned by three millionaires, John Grahame, R. C. Benson and McCulloch, who each bought it at a rapidly increasing price. It will be interesting to see how judges of the present day will view critical consideration of the past."

## PARIS LETTER.

Paris, March 19, 1913.

The exhibition of the month is the chronological one of the work of Renoir at the Bernheim-Jeune galleries in the rue Richepanse, consisting of fifty-two paintings, the earliest of which is the "Diane Chasseresse" from Dr. Viau's collection, of 1867, and the latest the "Femme au Miroir," of this year. The exhibition confirms my conviction that Renoir has done most of his best work during the last thirty years, and perhaps the best of all during the last fifteen. Among the finest paintings exhibited are "La Toilette de la Baigneuse" (1900-'01), the portrait of Mlle. Diéterle painted last year, the superb picture of a nude woman reclining on cushions (1907-'08), which also belongs to that accomplished actress and collector, and the "Femme au Miroir," already mentioned.

Renoir is now 72 years old and is so crippled that the brush has to be put into his hand, as he cannot pick it up himself. Yet he is able to produce supreme works of art. At no time of his life has he been a greater artist, and that is saying much, for he has a formidable competitor in his earlier self. Perhaps there is not in his latest work the same technical precision as in that of twenty to thirty years ago, or of an even earlier date, but, if that is a disadvantage, it is more than compensated by the increased power of expression. Technical competence can be attained with comparative facility, and it has never been more common than at the present day; but what is not common at any period is the power to convey what the artist has to say and the capacity of having something worth saying.

In the pictures painted between 1867 and about 1885, although Renoir's personality is already visible, there are still influences of other painters. For instance the "Diane Chasseresse" and the "Baigneuse au Griffon" (1870) show very strongly the influence of Courbet. In his later work Renoir is entirely himself; and he has discarded all that is unnecessary for his purpose, reducing his means of expression to their simplest form.

One finds in some of the quite early paintings a forecast of the Renoir that was to be. For instance it is hard to believe that the charming little picture called "Dans l'herbe" was really painted in 1873. This picture has a special interest, for the same subject was painted at the same time, on the same spot, by Manet and by Claude Monet, to whom the picture belongs. In 1885 Renoir had already reached the plenitude of his powers; for the "Baigneuses" painted in that year, is one of the finest works in the exhibition, worthy to be placed beside the "Famille Charpentier" in the Metropolitan Museum, painted about seven years earlier, and the masterpiece of the early period.

Among other pictures in the exhibition especially worthy of mention are "La Grenouillère" (1881) and the "Jeune fille aux marguerites" (1889), but the whole display is profoundly interesting. In 1886-'87 Renoir seems to have adopted temporarily a method which he soon discarded; the three pictures of that period are curiously unlike the others with their smooth and enamel-like surface and their meticulous attention to detail.

There are only three or four landscapes in the exhibition. One, the "Jardin fleuriste," is exquisitely beautiful; it belongs to M. Paul Gallimard and was painted in 1885. The exhibition illustrates the evolution of a great artist, perhaps, the greatest colorist of our time.

## Recent Auction Prices.

The total sum realized by the Morlange sale, which was not concluded when I last wrote, was \$153,378, \$13,000 more than my maximum estimate (see issue of March 1). The Detaille sale, held Mar. 10-11, realized \$55,363 for 229 lots, the paintings and miniatures making only \$14,630 for 126 lots. The collection was a poor one and did not say much for the late M. Detaille's taste. The most expensive picture was a portrait of a man by Romney, for which Messrs. Knoedler paid \$3,575, considerably less than the "experts" asked. There was nothing else of any importance in the first day's sale, but on the second day the tapestries, which were the best things in the collection, made good prices. A Brussels 16th century tapestry, the "April" of the series of the "Months," after cartoons attributed to Van Orley, was bought by M. Hamburger for \$11,990, and a series of four Brussels tapestries of the early 17th century, representing scenes in the life of Alexander the Great, fetched \$13,530. M. Lair-Dubreuil, who conducted the sale, was assisted by MM. Sortais, Duchesne and Duplan as "experts."

On Mar. 12 M. Bignon, assisted by M. Marboutin as "expert," sold the contents of the studio of the late Emile Jacque, the son of Charles Jacque, and a painter like his father. The pictures were mostly the works of Emile Jacque himself, and fetched prices varying from \$11 to \$176, which last price was paid for "After the harvest." But there were also three pictures by Charles Jacque, all of which were in the Charles Jacque sale in 1894. "La Sieste," fowls on a staircase, which fetched \$1,694 in 1894, was bought by M. Fouray for \$2,200; "Dans la clairière" also rose in price, making \$1,320, against \$792 in 1894. On the other hand "L'Abreuvoir aux moutons" was sold for \$1,540.

The Mannheim collection sold by M. Baudoin, with M. Jules Féral and Henri Leman as experts has made a total of \$157,740 for 115 lots. M. Stern-Goldschmidt paid \$8,800 for a gold box, with a miniature by Blarenberghe, signed and dated 1769, representing a reception in a large hall; and for two oval miniatures on enamel by Weyler, supposed to be the portraits of Benjamin Franklin and his wife, M. Pain, of Le Havre, gave \$11,122. An oval miniature of the Louis XVI period was bought by M. Wildenstein for \$2,332. The most expensive painting was that of a young girl with a dove, of the 18th Century French school (unattributed), for which the sum of \$8,360 was paid by M. Meyer, who also bought two paintings by Guardi for \$3,476. The two other Guardis were bought by Mr. Williamson for \$2,264. The two pictures by Hubert Robert fetched \$1,980 each, and the large portrait of the Perronet family by Carle van Loo \$3,630. The unsigned pastel attributed to John Russell, for which the "experts" asked \$5,500, was bought in at \$3,190.

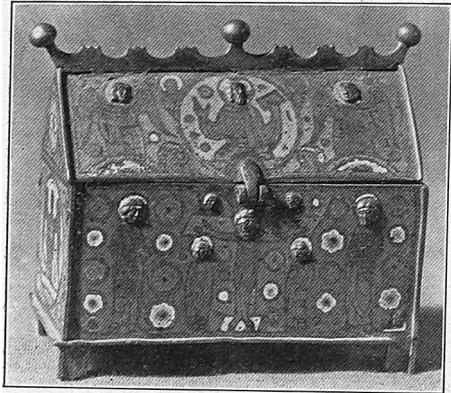
## Coming Art Auctions.

There will be two important sales in April, that of the Abadie collection April 17 and that of the stock of the late M. Eugène Kraemer, the well-known dealer, at the Georges Petit galleries April 27-29. The Abadie collection includes a considerable number of fine modern pictures, chiefly of the Barbizon school. The Kraemer sale will consist of works by old masters, including many fine 18th Century examples. Both these sales will be conducted by M. Lair-Dubreuil, who will also sell April 14 and two following days, the remnant of the collection of the late M. Chéramy. Robert Dell.



## THE LYDIG COLLECTIONS.

The time approaches for the sale of the art furnishings and pictures and other art belongings now in the residence of Capt. and Mrs. Philip Lydig, 38 E. 52 St. This sale, which is to be conducted by Mr. Thomas E. Kirby, of the American Art Ass'n, will be held at the American Art Galleries, 6 E. 23 St., Friday afternoon next, April 4, at 2.30 P. M., when the ceramics, sculptures, bronzes, furniture, upholsteries, lace curtains, etc., will be dispersed, and in the Plaza ballroom on the evening of the same day at 8.45 P. M., when the paintings, which number only 12 and the tapestries, textiles and rugs will be auctioned off.



XVIII CENTURY LIMOGES RELIQUARY.  
In Lydig Sale.

### Quality Vs. Quantity.

Quality, rather than quantity, is the characteristic of the Lydig collections, which for the most part, are representative of the Gothic and Renaissance periods in foreign art, and which emphasize the possession of good knowledge and unusual taste and discernment on the part of their owners. The Spanish ancestry of Mrs. Lydig has naturally influenced her in collecting, and the treasures, now to be dispersed, have some very unusual Spanish vestments and hangings, while the pictures are for the most part, of the Italian and Spanish schools, or of those artists influenced by the masters of those schools. The selection of stucco, wood and marble figures is especially good, and the early Italian bronzes are exceptionally fine. Most of these articles were secured during the past few years from such leading dealers as Seligmann & Co., J. & S. Goldschmidt, E. Gimpel & Wildenstein and others, and came in turn from such celebrated collections as the Mannheim, Hainauer and others.

### Decorative Pictures.

The pictures, with a few exceptions, are more interesting than important and were undoubtedly purchased chiefly for their decorative quality.

The full-size nude of Venus is the most important picture. The catalog says that it is in Dr. Bode's opinion "a genuine work by Botticelli." It is obviously allied also, according to the catalog to the birth of Venus by Botticelli in the Uffizi at Florence, and may be a replica of a similar work given to Botticelli in the Kaiser Friedrich Gallery in Berlin. The picture was formerly in the Ferroni Palace in Florence, passed in succession through the Bromley,

Davenport, Ashburton and Northampton collections in England and was hid for more than forty years in a remote English country house. It was secured from Mr. R. Langdon Douglas of London. Whatever may be the opinions of critics and connoisseurs as to the canvas, which is painted in tempera, as to its being an original by the great Florentine, it is unquestionably a fine and unusual work, and one worthy of any collection.

There is an anonymous Florentine "Virgin and Child" in tempera on a panel, with arched top, which is very charming and recalls Filippo Lippi, while the early Siennese painter, Sano di Pietro, is represented also by a panel picture of the "Virgin and Child," also in tempera, and very characteristic. The contemporary of Di Pietro in Sienna, and who was largely influenced by him, Matteo di Giovanni, is like his older fellow, represented by a panel, in tempera, of the "Virgin and Child," but with two accompanying saints, Bernardino and Catherine of Sienna. This last picture was purchased from Mr. Berenson, the "expert" on Italian pictures.

Two sketches for predella panels by Tintoretto, scenes from the Legend of the True Cross, a delightful little "Madonna and Child," in tempera on panel, by Bartolomeo Landi, the Siennese, and a portrait of a



XVI CENTURY WALNUT CASSONE.  
In Lydig Sale.

Cavalier in Armor, attributed, on the suggestion of Dr. Bode to Bernardo Strozzi, completes the list of early Italians.

There are two old Dutch masters in the Lydig collection, the well-known and strong companion portraits of a man and woman by Antonio Moro, purchased from the Ehrich Galleries in this city, while the Spanish school is represented by an unusually at-

tractive and rich example of Coello, the pupil of Moro, entitled "Portrait of a Noblewoman," but better known as the "Girl in Red," purchased by the late Stanford White for Mrs. Lydig in Paris, and which was one of the chief attractions at the Copley Hall Exhibition of Spanish paintings in Boston last year. A delightful portrait of the Infanta Margarita (daughter of King Philip IV and Marianna of Austria), by Mazo, the son-in-law of Velasquez, was purchased from the Lesser Galleries in London.

### Old and Rich Weaves.

The tapestries, which number five will probably excite more interest than the pictures. They include two Flemish Brussels panels of about 1510, of exceptional beauty and finely conserved, of which the "Noli me Tangere," was in the Spitzer collection, and three Burgundian panels, respectively of about 1505, 1460 and 1470—all of rare beauty. There are two large and six moderate medium-sized Persian rugs of the so-called Isfahan type, and one from the Imperial manufacture in India, of about 1650, a curious weave of wool.

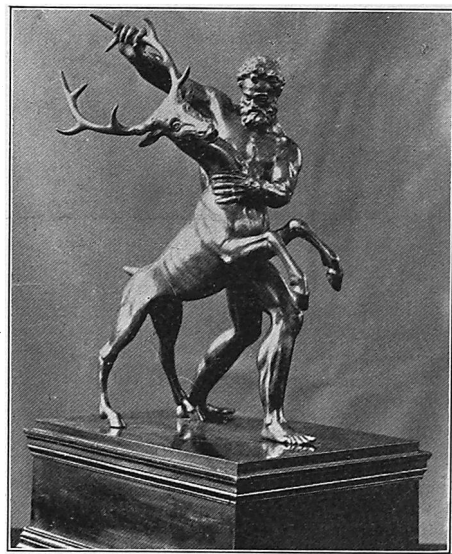
### Rare Art Objects.

To return to the art objects proper, mention must be made of the Chinese pottery and porcelain vases and bowls, jardinières, etc., of the Ming and T'ang dynasties, and which, as they all come from that eminent connoisseur, Mr. Thomas B. Clarke, have an added value, of some glazed 14th century Mesopotamian pottery vases, purchased from D. G. Kelekian, and a number of Hispano-Moresque faïences and Italian majolicas, secured from Seligmann & Co.

### Goldsmith's Work and Bronzes.

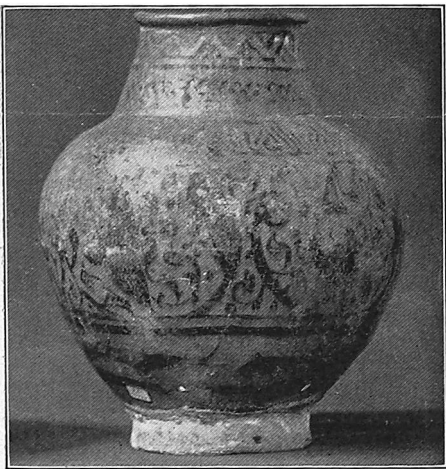
In the selection of Goldsmith's work, chiefly obtained from Seligmann & Co. and A. S. Drey and J. Bohler of Munich, there are some exceedingly rare and fine pieces. The Italian sculptures in marble, terracotta and stucco, furnished for the most part by Seligmann & Co., with a few from the late E. Molinier, Harding of London, and Chas. Loeser of Florence, are without exception, beautiful. Mention has already been made of the early Italian bronzes. These seem to have appealed especially to Capt. and Mrs. Lydig, and make up a most effective collection. Space forbids mention of them in detail. There are also a number of early French sculptures in wood and limestone, from Seligmann & Co. and an early German sculpture from the same house.

(Continued on page 9)



HERCULES AND THE ARCADIAN STAG.

In Lydig Sale. Purchased from J. S. Goldschmidt.



MESOPOTAMIAN XIV CENTURY GLAZED VASE.

In Lydig Sale. Purchased from D. G. Kelekian.

## Rudolph Lepke's Kunst Auctions Haus—Berlin

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Tuesday, May 6, 1913

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## COLLECTIONS OF THE LATE M. EUGÈNE KRAEMER

MM. Lair-Dubreuil and Henri Baudoin (assisted by MM. Féral, Paulme & Lasquin, and Mannheim, experts) will sell the above superb collections at the

## GALERIE GEORGES PETIT, 8 RUE DE SEZE, PARIS

in three instalments, as follows:

1st SALE on Monday and Tuesday 28 & 29 April, at 2 p. m.

### PICTURES OF THE XVIIIth CENTURY

by Boucher, Constable, Coypel, Drouais, Fragonard, Goya, Greuze, Hoppner, Mme. La-bille-Guiard, Heinsius, Huet, Lancret, Largillière, Lawrence, Le Prince, Nattier, Pater, Hubert Robert, Roslin, Tournières, Van Loo, Watteau, etc.

### OBJETS D'ART AND OBJECTS OF VERTU

Miniatures by ISABEY, AUGUSTIN, etc., Bonbonnières.

Bronzes, Clocks, Jad, etc., mounted in bronze.

TERRA-COTTAS AND MARBLES by Coysevox, Falconet, Clodion, Pajou, Marin, etc.

FURNITURE by Riesener, Craemer, N. Petit, Pionnez, etc.

CHAIRS in old Beauvais Tapestry. Carpets. Savonnerie Screen.

Private view on Saturday, 26 April; Public View on Sunday, 27 April, from 1.30 to 6 P. M.

2nd SALE on Monday and Tuesday 5 & 6 May at 2 p. m.

### OLD PICTURES. PASTELS OF THE XVIIIth CENTURY

Paintings by Van Blarenbergh, Danloux, David, Leshays, Drouais, Fragonard, Baron Gérard, Greuze, Heinsius, Lawrence, Mme. Vigée-Lebrun, Le Moine, Nattier, Baron Regnault, Reynolds, Hubert Robert, Tocqué, Tournières, Watteau, etc.

PASTELS by Rosalba Carriera, Quentin de La Tour, Perronneau, John Russell.

### OBJETS D'ART AND OBJECTS OF VERTU

PORCELAIN MOUNTED IN BRONZE. SCULPTURES.

BRONZES. CLOCKS. FURNITURE. SAVONNERIE CARPETS.

Private View on Saturday, 3 May; Public View on Sunday, 4 May, from 1.30 to 6 P. M.

3rd SALE on Monday 2 June and three following days at 2 p. m.

### PICTURES BY OLD MASTERS

of the Primitive and Renaissance Schools, the 15th and 16th centuries, the English, Spanish, Flemish, French, Dutch and Italian Schools of the 17th and 18th centuries. Works by Allori, Beechey, Boilly, Bol, Coello, Constable, Cosway, Fyt, Goya, Guardi, Hogarth, Hoppner, Lawrence, Netscher, Prud'hon, Reynolds, Roslin, Rubens, Van Dyck, etc.

PASTELS AND DRAWINGS OF THE 17th AND 18th CENTURIES.

### OBJETS D'ART AND OBJECTS OF VERTU

SCULPTURES. BRONZES. CLOCKS. VARIOUS OBJECTS.

CHAIRS AND OTHER FURNITURE OF THE 16th, 17th, 18th AND OTHER CENTURIES.

Tapestries of the XVIIIth Century

Private View on Saturday, 31 May; Public View on Sunday, 1st June, from 1.30 to 6 P. M.



## WILLIAM T. EVANS PICTURE SALE.

For the third time in his career as an art collector, Mr. Wm. T. Evans presents for auction, a selection this time of 218 paintings by modern American artists including a few water colors by Winslow Homer, and also a small but good collection of modern American and Foreign etchings and engravings. Mr. Evans, who has long been noted as "a patron of American art," began his picture collecting by the acquiring of foreign works, and his first sale in the late '80s or about 25 years ago, was of



APPLE BLOSSOMS,  
By Carroll Beckwith.  
In the Evans Sale.

foreign pictures. After this sale he bought American pictures only and made his first auction of these through the American Art Galleries in 1901.

With the nucleus of a few pictures from this sale of 12 years ago, among which were the delightful examples of the late B. R. Fitz, the beautiful nude entitled "The Reflection," and the decorative figure painter, Henry Oliver Walker's "Morning Vision," which figure in the present sale, Mr. Evans again began a collection, which in the fullness of time and an appreciating market, he now offers under the hammer. The sale of the collection, or

rather selection from his pictures, for he has presented over 100 to the National Gallery at Washington, in the present exhibition and sale, will require three evenings—those of Monday-Wednesday, March 31-April 2, inclusive next week, when Mr. Thomas B. Kirby, of the American Art Ass'n will sell the pictures, now on view in the American Art Galleries, in the Plaza ballroom.

In so large an assemblage of works representing modern and for the most part living American painters, it is difficult, if not impossible, with limitations of time and space, to mention, much less describe in any detail, any number of individual examples. The effect and quality of the collection as a whole is what, after all, the average art lover and even prospective buyers most like to obtain.

## True Art Collecting.

That art collecting, to be truly successful, when the collector wishes or desires to be preeminent in any department, or to form either a small or large representative or comprehensive assemblage of works in any one line—calls for the judicial temperament, cannot be gainsaid. The true collector, whether it be of pictures, books, porcelains, ivories, etc., should be in a sense, a judge in his decisions. He should have good knowledge of art in general, and especially of the particular department which he has chosen for study and pleasure, and should constantly endeavor to increase this knowledge by research, reading and study, but, above all, he should be broad-minded and free from prejudices, and especially in the case of living artists or artisans, divest himself of any possible bias towards or against their works, due to personal, social or business likes or dislikes. Only an art collector who has or can acquire this judicial temperament, and has or can acquire that generosity, firmness of character, and courage of his convictions, which will make him absolutely independent of all specific or generic business or social influences, can assemble a thoroughly representative and comprehensive collection of art works.

## Mr. Evans as a Collector.

Whether Mr. Evans is such a collector as above described, the lovers of American art must judge from a study of the collection now on view and to be sold next week. To the writer it would seem that with the rich and perhaps as fairly comprehensive and representative as possible—showing of the works of those dead masters—Inness, Martin, Wyant and the lesser, Minor, Murphy and Twachtman, excepted—the collection as a whole is disappointing, as a generally representative or comprehensive one, and, despite its general excellence and the beauty of many of his examples, is marred by the absence of too many strong painters of deserved reputation, some of whom have long since won their laurels, and also by the overloading with too many examples of

men who, while good painters, hardly deserve so full a representation.

## Some Missing Painters.

Where, for example, are Benson, Tarbell, De Camp, Woodbury, Paxton and others of Boston, Redfield, Schofield, Anschutz, Garber and others of Phila., J. W. Alexander, Gardner Symons, Simmons, Blashfield, Shurtleff, Edward Gay, Bruce Crane, Emil Carlsen, Luis Mora, Chas. H. Davis, Geo. Bogert, Hobart Nichols, Bittinger, Birge Harrison, Chauncey Ryder, Paul Dougherty, Carleton Wiggins, Granville Smith, C. C. Cooper, A. L. Groll, Chas. Warren Eaton, Johansen, Hawthorne, Melchers, Daingerfield, Kendall, Lockwood, and especially the members of the group known as the "N. Y. Realists," headed by Robert Henri, and which includes such virile landscape and figure painters as A. B. Davies, Ernest Lawson, Jonas Lie, Geo. Bellows, Geo. Luks, W. J. Glackens, Homer Boss, Jerome Myers, McRae and others of New York. Some of these men are represented in Mr. Evans' National Gallery Collection, but it is the present collection that is under discussion.

What the reason may have been for the omission in the formation of the present collection, of certain of these painters, the artists so omitted, their fellows who are represented, and those who have followed closely the history of American art development, in this country and especially in New York, the past quarter of a century, can best determine. It would have seemed as if Will H. Low, good figure painter as he is, could have been typically represented by less than 21 examples, although a score of these are the originals of the large oval decorative panels in the Waldorf-Astoria ballroom, and much more effective and better in quality, by the way, than the larger pictures. There are eight examples of Henry W. Ranger, all good and full of his characteristic color and feeling, but the average art lover, it would seem, would have preferred one example each at least of a selected six, it may be said, of some of the missing strong painters above named, in place of the same number of Rangers. But this instance, and there are others, only emphasizes the argument as to the qualities that go to make up an art collector, above detailed.

## Inness, Martin, Wyant and Blakelock.

The groups representing the unfortunate Blakelock (14), that master colorist and poetic dreamer, Geo. Inness (7); that peer of American landscapists, Homer D. Mar-



ADIRONDACK VISTA,  
By A. H. Wyant.  
In Evans Sale.

tin (8), the poet painter of this country, and A. H. Wyant (20), the master painter of the American woodlands and atmosphere, as also those representing Winslow Homer (7), watercolors of sporting scenes, which in their strength and dramatic truthfulness thrill the sportsman as well as the art lover, and Robert C. Minor (5), the painter of the poetry and mystery of American dawns, twilights and moonlit nights, and J. H. Twachtman (14), the first great American tonalist, are on the whole so good, so satisfying and contain so many unusually beautiful examples, that were the collection made up of these alone, it would be a notable one. These are the pictures that will be fought for and which will go to fill places waiting for them in the few noted collections of American pictures in this country.

## Other Good Works.

Of other artists than those above mentioned and who are well represented in the Evans collection, there must be noted Hugo Ballin, with two good examples; Otto Walter Beck, the religious painter; J. Carroll Beckwith, whose "Apple Blossoms," an early example, well represents his rich color palette and good draftsmanship, the late Robert Blum, a typical Venetian scene; Geo. de F. Brush's well-known "Leda and the Swan," one of the best of American nudes, once owned by Stanford White, and Wm. G. Bunce, with five examples, two unusually typical Venetian scenes.

There are only fair, and not typical examples of Wm. M. Chase, W. A. Coffin and C. C. Curran, but the veteran F. S. Church has six examples, including his always delightful and familiar "Witches' Daughter," and "Una and the Lion." L. P. Dessar has three superior and beautiful canvases, C. M. Dewey four, all typical of his poetical brush, and T. W. Dewing three, including the large and important "The Lute"—that delicious color harmony. The late R. Swain Gifford is shown in two characteristic Buzzard Bay landscapes, the present C. P. Gruppe in two clear-aided, fine landscapes, and Childe Hassam in two figure works and three landscapes—all well selected. Two sketches and a lovely Samoan landscape represent the late John La Farge, two Long Island landscapes, Chas. H. Miller, so influenced by the early English school, a good cattle piece and a poetical landscape, Glen Newell, and three sunlit canvases—that painter of outdoors and light, Theo. Robinson.

(Continued on page 9)



A MORNING VISION,  
By H. O. Walker.  
In Evans Sale.



## MONTREAL.

The first Spring Exhibition to be held in the new Art Gallery opened with a largely attended private view Tuesday evening. This display is in many ways exceedingly interesting as it practically gives all artists who wish, an opportunity to show their work to the public. There is not the same strictness in judging that there is in the annual exhibition of the Royal Canadian Academy.

This year the Exhibition is noteworthy in two or three particulars. Ontario is hardly represented at all, as there was an overlapping of exhibition dates and several artists of note, whose pictures are rarely shown here have pictures hung. John Lavery, for instance, has an exquisite portrait, and two small and one large landscapes. The portrait is "The Pompadour Gown" and depicts a beautiful and haughty young woman in a charming frock of flowered material with lacy frills and green velvet bows. The large study of land and sea portrays a retreating crescent of the beach at Tangier, Morocco, and the two smaller pictures have fine and free brushwork. Another newcomer is Bertram Priestman, also an Englishman, who shows two strong landscapes and a third is Charles Paul Gruppe, now of New York, but a Canadian by birth, who has two charming oils and one watercolor, all three extremely beautiful and conscientious studies of the peaceful, somewhat sad scenery of Holland.

The well-known Canadians are fairly well represented. Mr. Brymner, the President of the Royal Canadian Academy, has two medium-sized and one small landscape. One of the former an excellent study of tall elms, and the second a harmony of autumn coloring. Mr. Harris has a good portrait of himself, two landscapes and the study of a girl crocheting. Other portraits include four by Hodgson Smart, a delightful little girl by Miss Muntz, three by Horne Russell, and an excellent likeness of Mr. Hammond, the artist, by Mr. Dyonnet.

## BOSTON.

A joint exhibition of the works of Hermann D. Murphy and Ettore Caser is on in the Vose Gallery. Mr. Murphy shows some ten or twelve paintings, large and small, all in handsome frames, for the making of which he is noted. Indeed, Murphy's pictures without his frames would be like "Hamlet, with Hamlet left out." Among the larger pictures is the "Old Red Wall," a luminous sunlit canvas. Other pictures full of warm tropical atmosphere are "A Patio—San Juan," "Moro Castle—San Juan," and "Mountain at Porto Rico." "The Music Boats" is a night scene in his Whistlerish manner. Two of the small canvases very charming in tonal quality, are "The Beach" and "The Snow Cloud" is most simple and decorative.

Warm and colorful as Murphy's pictures mostly are, they seem comparatively cool when one turns to Mr. Caser's on the opposite wall. Mr. Caser's color is of the glowing Italian school. Most of his subjects are Venetian, which means Gondola's sparkling water, deliciously hazy atmosphere, etc.

Mr. Caser shows a number of these pictures and others as well. One particularly lovely one is "Old Venice."

Another to catch the attention is "A Festa Venezia."

There are several figure pieces by Mr. Caser. The most interesting is "Miss Dorothy," a dark-eyed young girl in a large grayish green hat, against a background of much the same note, as is also the low cut gown.

## EXHIBITIONS—(Continued)

## Koopman's Color Emotions.

Augustus Koopman, long recognized as a forceful painter, and unusually correct and strong draftsman, and the possessor of a brilliant color palette, is showing in the small galleries at Folsom's, 396 Fifth Ave., 12 landscapes or rather harbor and beach scenes, with figures and boats on the Brittany Coast, with a ½ length portrait of his daughter and a nude, all of which he calls "Color Emotions."

The artist is a man of marked independent character, with the courage of his convictions, and has been deservedly successful in his career. The present display emphasizes his characteristics as mentioned above, and the virile canvases with their fine effects of light and color, their good action, frequently with a touch of the dramatic—form a more than usually important and interesting display. It is unnecessary to detail the works. All are strong, good and fine and rich in color quality.

## Selected American Pictures.

Some forty-four selected paintings by American artists of note make up the latest display at the Macbeth Galleries, 450 Fifth Ave., to continue through Apr. 7. The exhibition comprises works by William Sartain, who is represented by four of his soft golden-toned compositions, Chauncey Ryder, whose five examples are all simple, direct and forceful. (Especially good is "Pack Monadnock") and Henry W. Ranger's "The Old Veteran" (typical, rich in color and well composed).

There are four examples by that well-equipped and capable painter, Emil Carlsen, whose "Portrait," undoubtedly of his little son, is a "star" performance. Arthur B. Davies has been so occupied with the Armory Show, that he has given but little time to his own work, and there are, therefore, only three examples of his strong and individual work in the exhibition. "Dryads and Nymphs," is typically rhythmic in line and interesting in design, "Spring Valley" and "Twilight Travelling" are also representative.

Max Bohm has the largest canvas in the display, "Joyous Youth," a rarely good decorative work and Daniel Garber is represented by one canvas; "May Day," beautiful in color with sincere outdoor feeling and grace of line.

Three of Charles H. Davis' always able landscapes are here, "At Twilight" a lovely tender work with good distance and rare color quality, commands and holds attention; Ben Foster and W. W. Gilchrist show some typically good canvases. Robert Henri is well represented by two interesting heads, "Rita" and "Spanish Girl," Richard E. Miller shows five of his sincerely painted and colorful outdoor subjects, and Willard Metcalf, Guy Rose, Herman D. Murphy and Charles Pepper show colorful and serious works, while Childe Hassam's three paintings are rare accomplishments—"The Music Room" with its gemlike qualities, good arrangement and fine color, is the best.

## Blashfield's Retrospective Work.

A retrospective exhibition of drawings by E. H. Blashfield is on at the Century Club through Mar. 31. There are studies for many of his allegorical decorations, and a number of drawings for decorations of various important public buildings throughout the country. The work reveals the artist's French academic training, and deep and serious thought, and they have also "style" and refinement.

Although there is no color in the present display, the artist's admirable balance of color and form is too well known to the art world to need comment. The handsome, classic heads of his men and women, and the solidity of their figures, all denote dignity and strength.

Among the subjects are: "Studies for Decoration of the Wisconsin State Capitol," "Iowa State Capitol," "College of the City of New York," "Baltimore Court House," "Youngstown Capitol," "Gothic Supper-room for W. K. Vanderbilt's House," "Pendentes for the Hudson Co. Court House, Jersey City" and many others equally interesting.

## The "Freaks" Out—"Freaked."

That the "Cubists," "Tubists" and "Futurists" could be "outfreaked" at their own game was difficult to imagine during the Armory Show, as the exhibition there seemed to have reached the "limit." They can be outclassed in their Vaudevillian Stunts, however, as is clearly proven in the exhibition of the members of the "Academy of Misapplied Art," now on at the auditorium of the Lighthouse for the Blind at 111 East 59 St., through April 7. The hundred and fifty or more "jokes" painted for the occasion are all "screams."

The four clever examples by Nanette Turcas, aged eleven, are a severe reflection on Matisse and his followers, who have

been trying to make the world believe that they knew how to draw and were only painting their "emotions." This little girl has "shown them up." Her work is at any rate sincere, and as an example of childish talent, decidedly interesting.

The proceeds of the exhibition will be devoted to the blind. The display is not held "for educational purposes," as was claimed for the Armory Exhibition, but is frankly admitted to be amusing and to show that "Futuristic Expressions" can be made by sane and serious painters, who know how to draw, and who have received artistic acknowledgment on their true merits.

The exhibitors include Colin Campbell Cooper, Chauncey Ryder, William Laurel Harris, W. A. Mackay, Luis Mora, E. Peixotto, F. Pausas, W. Palmer and R. M. Shurtleff. Heinrich Meyn, the baritone's "Cubist Keeping at His Own Work" is a splash of mirth, and Frank A. Bicknell's "Lady Walking Down Fifth Ave." is even a better puzzle than Duchamp's "Nude Descending a Staircase." John W. Alexander and Kenyon Cox are also exhibitors, and there are spectacles by R. V. Sewell, Enrico Caruso, who sends "A Portrait of a Lady"; Orlando Rouland, Galett Burgess, Fred Waugh, Leo Mielziner and Harry Watrous, whose "Emotions of a Lady of Sixty-three on Roller Skates" causes shrieks of laughter. There is a sculptured head by Winifred Holt, "A Cubistic Smile" that would make even a cat laugh. L. Merrick.

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## LYDIG COLLECTION—Continued.

The furniture includes admirable specimens from England, Italy, France, Spain and Portugal of the 15th and 18th centuries. Special mention must be made of four Roman and Venetian Cassoni, which an enthusiastic, but not well-informed young woman writer, in a long article in the "Evening Mail," recently described as "Princesses' Coffins."

The exhibition and sale of these Lydig collections will be as much of a social as an artistic event, for Capt. and Mrs. Lydig have been diligent and discriminating art lovers and collectors, and much sympathetic interest is felt and expressed in the fact that the failing health of Mrs. Lydig has made advisable the dispersal of their treasures.

J. B. T.

EVANS SALE—Continued.  
Some Colorful Canvases.

The colorful poetical brush of J. Francis Murphy is at its best in six characteristic landscapes, and Robert Reid, the painter of graceful lines and refined color harmonies, has five of his always fascinating figure works. The late Robert Newman, that accomplished colorist, and the veteran Albert P. Ryder, the painter of rich harmonies and deep quality, have respectively two examples each, and the late Walter Shirlaw three—all typical. There is charm indeed in Tryon's three landscapes—the best "Day-break," and characteristic, refined and skillful technique in Irving Wiles' charming figure piece, "The Purple Shawl." F. J. Waugh is a favorite with Mr. Evans, and five strong marine and coast scenes represent him. The gentle art of Sartain has two examples and the stronger, more skillful brush of J. Alden Weir has also two. From that brilliant weaver of color harmonies, F. Ballard Williams, come two rich landscapes and two fine figure works, while Cullen Yates is represented by two of those clear-aired, broad landscapes from the Delaware Valley.

The painters represented by one example each, and in each case well represented, other than those mentioned, are W. A. Coffin, Louise Cox, W. R. Derrick, Frederick Dielman, Geo. Fuller, Henry Brown Fuller, Lucia Fairchild Fuller, Lillian Genth, Edgar S. Hamilton, Arthur T. Hill, the late A. C. Howland, the late Eastman Johnson (sketch for his large "Corn-Husking" at the Metropolitan), W. L. Lathrop, Albert P. Lucas, W. E. Marshall, Wilard L. Metcalf, W. R. O'Donovan, Richard Pauli, A. T. van Laer and Worthington Whitredge.

Of the Blakelocks, the "Indian Hunters' Camp" is perhaps the best; of the Innesses, the "Sunshine and Cloud" appeals most to the writer, while of the Martins there will be little question of the leadership of the beautiful, rich and poetic "Mussel Gatherers." Of the Wyants, the "Adirondack Vista" is the finest in quality. The Twachtmans have a wide range, from his earlier, more direct work, to his latest diaphanous tonal creations.

## Prints and Etchings.

The prints and etchings, which will be sold on Thursday evening, April 3, at the Galleries, have been well selected, and, although comparatively few in number, have some exceedingly good states and impressions. They include several etchings after well-known American pictures in Mr. Evans' collection and a number of some of the best known plates of Seymour Haden and Whistler.

The dispersal of this collection, following that of the American pictures of Mr. Emerson McMillin, will make the present season, now drawing to its close, a memorable one as regards the sale of American pictures and next week will bring excitement to the studios and to the galleries of those dealers who handle American work.

James B. Townsend.

## ROBERT REID SALE.

Owing to his retirement from painting portraits and pictures to devote his time to stained glass designing and mural decoration, Robert Reid will sell at auction next week the pictures now in his studio. The collection will be placed on exhibition on Monday at Clarke's Art Rooms, 5 West 44 St., and will be sold there on the evenings of Apr. 4-5.

## NESTOR SANBORN SALE.

There will be sold this and Monday afternoons next at 2.30 o'clock each day, at the American Art Galleries, 6 East 23 St., a collection of early Oriental porcelains and pottery, Greek and Roman glass, carvings, metal work, Japanese color prints and modern European etchings and paintings, together with a few Chinese and Persian textiles and rugs, formed by Mr. Nestor Sanborn of Brooklyn. The collection of porcelains, pottery and glass, etc., has 366 numbers and there are 123 prints, engravings, pastels, watercolors and a few books. The porcelains and Oriental art objects, have

a few exceptional some good and many fair examples. There are a few good pieces of antique glass and among the prints and engravings fairly good examples of Durer, Meryon, Appian, Lalanne, Whistler, and Fortuny. There is a drawing by John La Farge and three charming little watercolors by R. Domingo, altogether a pleasing, if not important collection.

## HISTORICAL ENGRAVINGS.

Engraved historical portraits by the 17th Century masters from the collection of Mrs. Elizabeth B. Levy, of New York, will be sold at the Anderson Galleries, Madison Ave. at 40 St., on the evenings of Monday and Tuesday next, Mar. 31 and Apr. 1, at 8.15. Included in the sale are fine engravings by Dürer, Rembrandt, Schongauer and other masters.

The portraits include brilliant impressions of plates not frequently represented in these exhibitions and besides there are fine examples of Pierre Drevet, Gerard Edelinck, Masson and Robert Nanteuil. There are forty-four engravings by Edelinck, thirty-seven by Nanteuil and among the Rembrandts is "Christ Healing the Sick," printed before the retouch by Capt. Baillie.

## EUGENE KELLY SALE.

There was a sale at Clarke's Art Rooms, 5 W. 41 St., Thursday and yesterday afternoons, and which will be concluded this afternoon, of old silver and furniture, tapestries, Chinese porcelains, rugs, and other household furnishings, together with some old decorative pictures, many of which were formerly in the quaint and charming old English home at Mitcham near Wimbledon, England, known as Wandle House, one of Horace Walpole's retreats from his more famous residence of Strawberry-Hill.

Both house and contents were owned by the late Eugene Kelly of this city and the furnishings are now sold by the order of Mr. Robert Kelly his legatee. All evidence rare refinement of taste and unusual culture, and it is to be regretted that the sale, whose results will be given next week, had to be arranged so hurriedly, that it could

not be widely advertised and attended by the many friends of the lamented Eugene Kelly who have visited Wandle House and enjoyed its charm and the delightful hospitality of its owner and host.

## THOMAS, NOT D. W. TRYON.

The Director of the new Art Museum in Kansas City is to be Mr. Thomas Tryon, an architect of this city, and not D. W. Tryon the landscape painter. The item published last week regarding this appointment was based upon a paragraph in a Kansas City newspaper, which mixed the architect and painter up, and without means of verification at the hour of going to press, the erroneous information was published, but with a query.

## STRAUS MEMORIAL PRIZES.

Messrs. Joseph B. Greenhut, Felix M. Warburg, Herbert Adams, Karl Bitter and Henry Bacon, forming the Committee of Selection for the Straus Memorial to be erected at Broadway and 106 St., awarded first prize to Augustus Lukeman, sculptor, and Evarts Tracy, architect; second prize to Henry Hering, sculptor, and Charles A. Platt, architect; third prize to Anton Schaaf, sculptor, and Albert R. Ross, architect; fourth prize to Furio Piccirilli, sculptor, and Lord & Hewlett, architects and fifth prize to Harriet W. Frishmuth, sculptor and Alexander Deserty, and Harold M. Bowdoin, architects.

## CAN'T MOVE MURILLO.

The manager of the Hotel Imperial was recently served with a writ obtained by the Spanish Ambassador, forbidding the removal of a painting attributed to Murillo, "The Virgin Appearing to St. Felix of Cantalicia," now hanging in the hotel, until a suit to settle its ownership was decided in Spain.

The painting has been in the hotel for a year. According to José Beola, a Cuban banker, who put it on exhibition there, the picture belonged for fifty years to the family of Javier G. Longoria.



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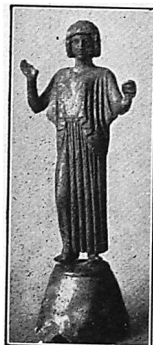
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AND RENAISSANCE ART**CHICAGO.**

Straight lines, cubes, angles and riotous color have invaded the metropolis of the West whose new motto is a phrase of straight lines and angles. "We will," but there is still a measure of sanity apparent abroad, although geometrical and architectural wonders are on view at the Art Institute under the caption of "The International Exhibition of Modern Art," which the Association of American Painters and Sculptors have introduced into their country.

Quel est le raison d'être? is heard on every side from the throngs who visit the Institute. Arthur B. Davies, President of the Association; Walt Kuhn, Secretary; Walter Pach and F. J. Greeg were here personally to install the 1,000 pictures which amuse the public and afford the writers and cartoonists opportunities to exploit their humor. It is too early at this writing to speak of the effect the great show so widely heralded has produced here. These "Revolutionists" were called the "Wild Men of Paris" when they first exhibited, at least those of the group, Matisse, Picasso, Derain, Braque, Czobel, Friesz, Herbin and Metzinger. Other violent names were also given them, such as the "Invertebrates" and "Incoherents," but "Les Fauves" seemed to be more adapted to them.

While some examples are stronger in conception than the average spectator is accustomed to see in the ordinary sequence of annual art shows, there is an absence of some of those earlier efforts that would have caused one to have broken the second commandment, if they had worshipped them as works of art. There is a mistaken impression, however, that the display is a vehicle for flippancy, for when such artists, distinguished for their sincerity and good work, as those who organized it, interest themselves to bring such paintings and sculpture to America, there must be some motive which should arrest thoughtless remarks, until study be given the works. To my mind anything that will arouse the artists of today to an appreciation of vitality and originality of thought, and courage to give it expression should be of great value to the cause of art, especially in America.

This exhibition will continue until April 15. The reception on Monday, for the members of the Institute, and that of the Municipal Art League in the evening were well attended, but on Tuesday the first public admission day, although an entrance fee was charged, the attendance was beyond expectations, while on Wednesday, a free day, the galleries were thronged.

There will be three free days each week which will increase the attendance record and cause a perceptible financial decrease; but the Institute is an educational institution for the public. The outlying towns and cities will be well represented as they usually are, at all exhibitions.

Comment is deferred this week on the other exhibitions, the Water Color Society, Miniatures and Pauline Palmer's beautiful group, also now on at the Institute.

Police censorship received a blow when a jury decided that an art dealer who exposed Chabus's lovely "September Morn" in his window for which he was arrested, was not guilty of exposing an immoral picture. Supported by the testimony of reputable art dealers, critics and artists, the dealer reaped a handsome reward for the courage of his convictions. A crusade against billboards and lifesize presentments of actresses, dancers and diving experts, which are exploited by theatrical press agents and managers might assist in

raising the standard of morals of the community. The art world can take care of its own development under the trained supervision of those who make it a business to raise the standard of the community through a study of good art, good drama and good literature. Ignorance is allied with narrowness and such episodes as this trial make the world laugh.

**Among the Dealers.**

An important exhibition of paintings by Childe Hassam is announced at O'Brien's galleries April 1. The collection is one of brilliancy and representative of the modern movement in which sane methods are employed to the development of Art in its highest form.

The delayed exhibit of sculptures by Jo Davidson at Reinhardt's has opened with éclat. These virile works attract progressive students, who have formed a small coterie inspired by previous exhibitions of this talented sculptor.

James E. McBurney, of Los Angeles, is presenting a series of beautiful landscapes and coast scenes at Moulton and Ricketts. The display is limited to two weeks. The recent loan exhibit at these galleries drew crowds to the splendid groups of Inness, Wyant and Blakelock. Paintings owned by Chicago collectors were greatly in evidence. The Daingerfield group was also greatly admired by art lovers.

On Monday next Karl Anderson will present at the Thurber galleries some twenty or more of his plein art paintings, in which "The Path" (a girl gathering flowers in a field of green and orange), the "Stubborn Goat" (a slender nude youth dragging a determined goat up the hillside), an interior "The Young Mother" (most tenderly portrayed) and others of like character are mentioned as especially good. New galleries on the ground floor of the building are now open to the public, but they are devoted mainly to the etchings, color prints and framing department, as the show galleries are still on the upper floors away from the noise of the boulevard.

"An exhibition of selected Masterpieces, Old and Modern," replace in Roullier's galleries, the recent etchings by McLaughlan and Hardie, which will remain on for awhile. The extent of the collection is of importance embracing, as the name implies, the masterpieces of the greatest of men in the line of the period of great art.

Giselle D'Unger.

**AMERICAN ART ANNUAL.**

The American Art Annual for 1913 has just been published by the American Federation of Arts at 215 W. 57 St. The volume, in addition to its usual interesting and valuable contents, contains an excellent resumé of the year in art by Miss Florence N. Levy, the editor, and has 88 illustrations, including a series of views in small museums, the prize pictures of the year and the portraits of 49 members of the National Academy of Design.

The biographical directory of living American painters, sculptors and illustrators which form a part of this annual, and which will not be repeated until 1915 (its place in coming volumes XI and XII to be filled respectively by a list of deceased American painters and a biographical directory of architects) contains 3,769 names and addresses, of which 1,202 are new.

The volume will be found indispensable to artists, publishers, collectors and art lovers. It is published at \$5.00.

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## AROUND THE GALLERIES.

Mr. Charles Romer Williams of Thos. Agnew & Sons of London, who has been in New York the past winter, sailed on La France, Thursday.

Mr. I. Simmons will sail on the Mauretania Apr. 1. With the exception of a short visit to his London galleries, Mr. Simmons will be at his Paris galleries, 22 Place Vendome and 16 Rue de la Paix, for the present.

Mr. Roland Knoedler has engaged passage on La Provence, Apr. 21.

Mr. Paul Reinhardt sailed Mar. 18 for Paris, and has opened the galleries at 12 Place Vendome.

At the Kelekian Galleries, 709 Fifth Ave., a recent importation of rare examples of Rakka, Rhages and Sultana-bad potteries is shown, together with several fine 16th Century rugs.

Mr. Charles Lowengard, who has been in New York for several weeks, has postponed returning to Europe, from the 29th, his original date of sailing, until April 2, when he will sail on the Mauretania.

Kouchakji Freres, 7 East 41 St., are displaying a collection of Rakka and Rhodian potteries of exceptional interest, notably a Rhodian pitcher of the 8th and 9th Centuries, a Rakka vase with cubic inscriptions, and one with the blue coloring peculiar to this earliest Persian faience—also a Rakka jug, "Reflet-Metallique," and another with Arabic decoration and inscriptions.

At the annual dinner given at Luchow's restaurant last Saturday evening, 60 of the office and factory staff of Steinway & Sons, were present. Speeches were made by Mr. Charles H. Steinway, president; Messrs. William and Theodore Steinway and Mr. Stuercke, who presented a silver punch bowl as a wedding present to Mr. Theodore Steinway, who is to be married next month.

Messrs. John Palmer and Byron Collins supplied the "stunts" for the amusement of the guests and Mr. Paul H. Schmidt read an original poem which Mr. Collins accompanied at intervals on the piano.

The "menus" with "cubic" decorations and water color sketches by Mr. Arthur E. Blackmore, were another attractive feature of the dinner.

## Morgan Art Adviser Dead.

The death this week of F. H. Fitzhenry at the age of 77 removes a familiar figure from London art sales-rooms. He was one of the greatest experts in London, and for many years had advised and bought for Mr. J. Pierpont Morgan.

## THE INDEPENDENT SALON.

A special cable to the "N. Y. Times" from Paris, says the "Cubist" and "Futurist" movements have evidently come to Paris to stay for a time, as the products of their followers fill fully a dozen of the fifty rooms housing the Salon des Independants, now open in the huge temporary building of wood and canvas, as long as a railway station, on the Quai d'Orsay.

There are 3,400 pictures and sculptures of all degree of eccentricity.

By the thoughtful arrangement of the hanging committee the exhibits are carefully graded, starting at the entrance with the most academic and increasing in wildness until, after half an hour's walk, the limit of involved incomprehensibility is reached.

Typical examples of this Spring's 'Cubist' crop are two paintings by the Bohemian, Francis Kupka, called 'Vertical Planes' and 'Solo of A Brown Line.' The first consists solely of three blue oblongs on a dark background, while in the second, which is meant to depict the union of music and color, an object resembling a corkscrew passed under a tramcar wheel, meanders across the canvas.

Another picture, which the 'Futurists' assert is a brilliant example of their tendencies, is a wilderness of squares, triangles, circles, dots, and dashes, and is called, 'Whatever You Like—the Evacuation of the Universe.'

Americans are not in such evidence at this time as last year, although their work exhibited shows a high standard. George Oberteuffer has three admirable canvases: 'Notre Dame,' 'Riverside Scene,' and 'Reclining Woman,' which are attracting notice, as are also two scenes, 'Dawn' and 'Midday,' in glaring red and yellow ochre by Stanton MacDonald Wright, one of the most advanced American artists in the colony.

An astonishing 'Synchronic in Green,' a composition in the strongest possible tints, is shown by Morgan Russell of New York and Helena Dunlop of Los Angeles shows 'A Garden Table,' 'A Field' and 'Spanish Door.'

In the Applied Arts Section the beautiful embroidery of Mrs. Bertha Holly of New York is among the most striking exhibits.

Other Americans showing are E. F. Folsom, Ida Clark Hunter, Monton Johnson, Mrs. Charlotte Rogers of New York, Allen Tucker of New York, Theodore Butler, and A. Frost.

No American sculptor has sent any work and such sculpture as is exhibited is extremely 'futurist.' Archipento, whose so-called 'Venus' occasioned much talk at the Autumn Salon last year, is very prominent.

Among the few French painters of note who exhibit are Francis Jourdain, Pierre Laprade, Georges Lorin, René Just, and Ernest Puech.

## BALTIMORE.

The exhibition now on in the Peabody Gallery until April 2, under the auspices of the Baltimore Handicraft Club, is one of the best and largest shows of its kind ever arranged in this city.

The collection is a notable one and the officials of the Club deserve praise for the industry and good judgment that assembled such a brilliant display, as well as for its skillful arrangement.

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